

THE LATEST ENGLISH FASHIONS IN WOMEN'S HAIR.

English girls are hiding their ears from the vulgar view. This extraordinary action is not because of the size of their ears, but is entirely on account of the latest fashion in coiffures.

Whether their hair is dressed high or low, in a fluffy bang or a severe pompadour, it is drawn loosely over the ears, either in undulating waves or small puffs.

This fashion, particularly in warm weather, is decidedly uncomfortable, to say nothing of the fact that it has a tendency to make the fair wearer a trifle hard of hearing, but as it is the vogue it must be endured.

To the young person with a narrow, long face this odd style of dressing the hair is apt to be becoming, but woe to the round-faced maiden who dares attempt it. In addition to pompadour combs which have been made for the purpose of holding the hair over the ears in the proper place, so that the loose, puffed effect is obtained, small cushions are also used. These cushions are covered with silk and stuffed with hair, and have a hairpin at each end for fastening them in place.

As yet the American girl has not tried to hide her dainty, pretty ears, but that she is sure to copy her English sisters before long goes without saying. The coiffures shown in the illustration are the latest English models. They promise to be all the vogue in America this Fall with fashionable women.

In both designs the ears are but little in evidence.

The coiffure, which is a mass of little puffs, is called the Sappho. To attempt it the services of a maid are a necessity. In front the hair is parted in the middle, and instead of being drawn down plainly at each side in Madonna fashion, it is arranged in puffs—tiny puffs, which ripple over both sides of the head from the centre of the forehead to the nape of the neck. The puffs in this coiffure entirely cover the ears. At the back the hair is dressed in two coils. One, which is long, is placed closely to the head, and another at the top of the head, which stands very nearly erect. Through this latter coil fancy pins are thrust. When completed the Sappho coiffure is exceptionally effective, but it is entirely too elaborate to be worn at any time other than full dress occasions.

New for the new pompadour. This coiffure, also shown in the illustration, combines the pompadour and the very latest bang. It is radically different from the pompadour which the American girls are now wearing. Instead of the hair being drawn straight back from the forehead, it is first waved and then brushed back. The waves are so deep and undulating that they have almost the effect of small puffs. This wavy hair at the sides is drawn over the ears in a loose, careless fashion. It is much puffed out, owing to the presence of the small cushion beneath, and also to the assistance of the pompadour comb at the back. Ultra fashionable young women have these small cushions delicately perfumed.

A becoming feature of this new pompadour coiffure consists of the curls which rest on the forehead. They form a bewitchingly careless bang, and so make the coiffure possible to the woman with a deep intellectual brow. This coiffure, which is a pompadour and yet is soft and graceful rather than severe, fills a long felt want. It also shows the bang which will be high in favor this Fall and Winter.

It is a strange whim of fashion which sanctions the very bouffant effect of the hair at the sides at the same time that it says down with the big sleeve. However, the new fashion in hair dressing may have been sent to pacify the women who are mourning the loss of their bouffant sleeves.

Whether the hair is drawn over the ears or not, the special characteristic of all the new Fall coiffures is their broad effect. A profusion of puffs will also be worn. The back dressing of the hair in the most up-to-date coiffures is a mass of puffs. But the new puffs have lost much of their conventionalism. They are now more carelessly and loosely rolled, and are also smaller than in other years.

The Marie Antoinette curls are still the fashion, though they will not be worn as much as last season.

Coiffures to harmonize with the costume will be a novelty introduced this Fall by a Fifth Avenue hair dresser. She will first study her customers' gowns and then design different coiffures for them.

With tailor-made suits the hair at the back will be arranged in long braids. No dangling curls will be allowed, and a coiffure rather smart and severe will be recommended. With evening gowns particularly the picturesque Marie Antoinette creations, the new pompadour will be suggested. The Sappho coiffure

will be worn with very aesthetic and artistic costumes. In every case the gown will be first studied before the coiffure is designed.

If the Parisian and English fashions for Fall are to be the vogue in America in the matter of hair dressing, many ornaments will be worn in the hair. Gorgeous high combs are in favor, and many daggers and Mercury wings. Feathers are no longer good form, but aigrettes matching in color the costume as well as ribbons will be worn.

French maids and matrons are now wearing natural flowers in their hair, or pert little ribbon bows. These ribbon bows are made in butterfly fashion, and may be bought in the shops ready made with hair pins attached. Many of the prettiest are studded with gilt or silver spangles. Other ribbon hair ornaments consist of ribbon which is twisted once or twice around a high coiffure, and then tied at the side in a bow.

The old-fashioned Spanish combs, both in tortoise shell and silver are the vogue, and side combs are worn quite as much as ever. Those which show a gleaming row of jewels in the hair are very beautiful.

It behooves every woman to give special attention to the care of her hair in these days of puffed and waved coiffures. If the hair is to be kept strong and healthy, the effect of the curling iron must be counteracted. This can only be done by giving the hair constant attention. A daily massage will do much toward strengthening it and beautifying its appearance. The massage treatment will also be found very beneficial in many cases of headache.

The manipulation of the scalp should be vigorous and done with the palmar surfaces of the fingers. A well-known physician declares that if this massage is given systematically it will promote the growth of the hair, excite the action of the hair cells, and aid in preventing the hair from turning gray.

Brushing every night and morning is a good stimulant for the hair. As many as a hundred strokes should be given a day.

In case the hair is falling out, rub the scalp twice a week with a solution of brandy and salt.

Once every three weeks the hair should be shampooed. For this purpose nothing is better than an egg shampoo, using both the yolk and white. This will strengthen the growth of the hair, and, if used faithfully, free the scalp of dandruff.

The egg shampoo is to be highly recommended. The yolk of the egg acts like a tonic to the scalp. It supplies it with the necessary iron and sulphur to keep it in a healthy condition. The white of the egg furnishes an alkali, and this, combined with the oil of the hair, makes a soapy substance better for cleaning purposes than any soap in the market.

After the shampoo special care must be given to the drying of the hair. If neuralgia is to be avoided, the hair should be rubbed thoroughly with a warm towel and then given a sun bath if possible.



BALM FOR THE SUMMER GIRL.
How She Can Brave Wind and Sun and Preserve Her Complexion.

For every small increase in popularity which that attractive creature, the mer girl, gains from her prowess on the links and courts, a wheel and a host, she has a heavy price to pay.

Do all eyes turn upon her admiringly as she sends her skirt shooting across silvery waters? That is a pleasure—but will those eyes turn with admiration upon a blistered palm or a sunburnt wrist?

Is she the idol of all hearts as she dives from the pier at 11 in the morning? That should rejoice her—but what will be the attitude of her admirers at 11 in the evening if her low-cut dancing frock shows a tanned throat?

In short, is the wear and tear upon complexions entailed by athletics fully compensated for by the havoc the athletic girl creates, or must she still be as fair and sweet after her day's sport as she was in the olden time when shade hats and piazza awnings sheltered her from morn till dewy eve?

And if this necessity presses upon her, how can she compass the impossible and retain her complexion of cream and roses along with her skill in sports?

This can only be done by caring for her skin with the same enthusiasm and persistence that she shows for athletics. Complexions subjected to the combined havoc of wind, water and sun demand systematic attention if they are to be at all presentable by the time the Fall festivities begin.

The athletic girl can do much to improve the appearance of her tanned skin by submitting it to a thorough scrubbing night and morning. She must scrub well, must be careful to avoid a rubber brush and must look upon soap and the free use of it with favor.

Here are very simple directions which she should follow every night while she is a gay, athletic Summer girl: Just before retiring she should take her scrubbing brush, which has been made for this purpose, rub it well with soap, dip it in hot water, and then literally scrub the face and throat with it.

She should be careful to use a good soap. An opaque soap is to be preferred to a transparent one. After the face has been thoroughly scrubbed it should be rinsed in hot water and dried with a soft towel. Then a cream should be gently rubbed into the skin and allowed to remain over night.

In the morning the cream should be washed off with hot water, and then the face well rinsed with cold water. If the athletic girl is becoming as brown as the proverbial berry, she had best wash her face night and morning with the following lotion:

Take of chlorate of potassa one-half ounce, distilled water eight ounces, rose water four ounces and glycerine one ounce. Dissolve and use.

The preparation is recommended by an authority on the subject, and as far as superficial tan is concerned, has been known to work wonders. It also does much to fade the tan, which seems determined to stay.

The young person who comes in from an all-day's sail with her face the color of a lobster, will find great relief from ice-cold applications. Nothing will more quickly relieve the sting of sunburn. The linen cloths should be soft and dipped in ice-cold water. After a good many cloths have been applied to the face, it should be thoroughly rubbed with cream. A preparation of cold cream of cucumber and orange flowers is particularly good for this purpose. Not only does the cream soften and heal the burned skin, but the orange flowers impart to it a delicate and refreshing odor.

NEW FALL STREET GOWNS FROM PARIS.

Madame is still abroad in search of Fall fashions. But her assistants here in town are receiving weekly communications from her which contain important secrets to be guarded with care. Secrets as to the width of the new skirt, the cut of the coming sleeve and the special characteristics of the Fall styles.

Not until September must the contents of these letters be disclosed. That is what madame wishes, for she is anxious to have her best knowledge reserved for her best customers, and as yet they are not ready to talk of their new Fall gowns.

Summer muslins and dainty flowered silks are occupying their present attention.

A Journal reporter, however, has read a number of these letters, and as madame is a personage of importance, who resides when in town on Madison Avenue, her words are well worth quoting.

Here are the salient points of her last letter, which has just reached town:

Madame writes there is a new coat in Paris which will be a conspicuous part of the most fashionable Fall costumes. It is a very short, loose fitting coat, which turns back with big revers. With but few exceptions it is always made of black satin, and is so short that it does not reach to the waist line. In the back it hangs in two full box plaits and is altogether a most chic looking little garment. It promises to be in special favor with tall, slender women. As the season advances these coats will be made of velvet.

Madame writes in parentheses they must not be called a Bolero or Eton jacket, for they are really entirely different, being much more like a sacque coat in miniature.

The sash is another important feature of the Fall fashions. It is seen on all gowns whether for street or house wear. The newest way of wearing it is to wind it twice around the figure and then tie it in front a trifle toward the left side, with two loops and long ends. In this way the sash forms more of a corset than a belt. It adds considerably to the size of the waist, but as that is another of the Paris fashions at present, it only increases the popularity of the sash.

The Fall sleeve is trying hard to be absolutely tight-fitting. In all the tailor-made gowns the small old-time sleeve which clings closely to the arm is seen, but in the costumes which are less severe in style the puff is still in evidence. But it is a small puff and one which is not far from the shoulder.

In referring to the new sleeves, Madame adds: "I have no doubt they will give us a great amount of trouble, but the small sleeves are the fashion and we must insist upon our customers wearing them, unbecoming as they are."

"As for the new skirts, they are made remarkably full at the back, which makes them appear much wider than they really are."

"All the new materials are not yet ready for inspection; of those that I have seen there is a decided tendency toward ribbed effects. Ottoman cloth will be one of the most favored fabrics of the Fall. It comes in both coarse and fine rib and has a beautiful silky sheen. Canvas cloth in the basket weave will also be the vogue for early Fall, and silk and wool broadweaves are again the fashion with the designs unusually large. The many shades of magenta, dahlia and purple are to be the vogue, and biscuit color and tan as well as vivid green will be much worn."

The costume here illustrated has been made from a rough drawing which accompanied Madame's last letter. It is an early Fall French costume showing the very latest frills of fashion.

Biscuit color ottoman cloth is the material from which the gown is made. The sash and stock collar are of velvet of a rich dahlia shade. The sash is wound twice about the figure, forming a very deep corset. The ends are conspicuously broad and reach nearly to the bottom of the gown.

These new sashes are warranted to add a pretty sun to our modiste's bill this Fall. They will rival the "findings" in this capacity.

The skirt is made plain, but shows the generous fulness at the back.

The sleeve is regarded as a dream of beauty. It is made of the ottoman cloth and trimmed with an exquisite passementerie. The upper part of the sleeve shows a short puff which, some distance above the elbow, is finished by a band of passementerie. The passementerie shows all the varying shades of dahlia, with just a suggestion of pink here and there. Below this band the sleeve clings to the arm in a mass of rippling wrinkles until it reaches the wrist. Here it is edged with another band of passementerie to which is added a ruffle of the ottoman cloth defined by a narrow line of the gleaming shaded dahlia trimming. The ruffle is exceedingly full and falls well over the hand. This sleeve will be a popular model for both cloth and silk gowns.

The chic black satin jacket is the special feature of the costume and is altogether the newest thing in Paris. However, the gown may be worn without it should the wearer choose, as it is made separate from it.

Madame also adds a word or two about the hat made to match this costume. It is large and dashing and is one of the early Fall models. The hat itself is a fine biscuit color felt with the broad brim faced with black satin. It is trimmed with a scarf of dahlia velvet exactly matching the sash in color. The scarf encircles the crown, but at each side is arranged in a cluster of pert upstanding loops. Then there are three black ostrich tips which add a finishing, bewitching touch. Madame ends her letter with a description of this hat, but being a woman, as well as a dictator of fashions, she adds a postscript: "Woe to the fat women this Fall! Whatever we are to do with them I can't imagine. Every one of the new Paris gowns adds considerably to the wearer's size. They seem all designed purposely for the tall, slender woman."

